

Each person who takes a Gateway I workshop experiences something different. Students may experience physical sensations, gain insights, or get answers and solutions appropriate to what they need and want. Or they may experience something totally different. The experience is private. If they wish, students can share their experiences after each tape.

Students are encouraged to experiment on their own during the tapes, a perfect opportunity to begin taking even greater responsibility for their lives and using energy to make things happen. The trainer aids and supports participants in these new experiences, while the tapes help participants open to these expanded states and learn to use these greater energy systems.

### ***The Archetypes in the Studio***

This morning workshop, led by Fred Martin, examines practical ways for contacting and integrating archetypal forms and processes in studio work. In addition to his administrative role as Dean of the Art Institute, Martin is a painter with an extensive exhibition record. He is contributing editor of *Artweek*, for which he writes the column *Art and History*.

### ***The History of the Spirit in Art***

Since earliest times humans have needed to express visually the awe and wonder experienced in an incomprehensible world filled with magic and mystery. Through the act of creation they not only gave meaning to these unseen forces, but also participated in a divine activity. The spiritual forces harnessed in this process of creation emitted energies which were transformative in function. In this seminar, students will journey across the boundaries of time and space to such diverse ages and places as past and present, West, East, and Third World, in an attempt to explore the power embodied in the creative manifestations of the human spirit. Charles Miedzinski, Ph.D., is an adjunct professor in Arts and Consciousness and Humanities at John F. Kennedy University and a lecturer in art history and humanities at San Francisco State University. His reviews of current art exhibitions have appeared frequently in *Artweek*. The transformative function of art has been the focus of his recent creative and research work.

### ***Special lectures and events***

In addition to the daytime program, an evening series of lectures and discussions by people influential in the field is open to conference participants and the public. The conference concludes with a panel discussion led by Fred Martin that includes all workshop/seminar leaders and lecturers.

### **Registration**

Students may register for any or all workshop/seminars during early registration for the fall 1984 semester, regular summer session registration, or the hour before the *first* meeting of each workshop/seminar. Students receive 1 to 3 units of credit, depending on the number of workshop/seminars registered for and attended.



SUMMER 1984

# San Francisco Art Institute

## SESSION I

MAY 29 – JULY 6

Undergraduate Courses

DRAWING

Beginning and Further Drawing

URSULA SCHNEIDER

PAINTING

Beginning and Further Painting

RICHARD McLEAN

PHOTOGRAPHY

The Practice of Color Photography

REAGAN LOUIE

FILMMAKING

Film Workshop

GUNVOR NELSON  
DIANE KITCHEN

HUMANITIES

Talking About Your Art:  
The How and Why of Art Criticism

CHARLES SHERE

## SESSION II

JULY 9 – AUGUST 17

Undergraduate Courses

DRAWING

Beginning and Further Drawing

KAREN BRESCHI

PAINTING

Beginning and Further Painting

MARY HEILMANN

PRINTMAKING

The Artist Book

RICHARD GRAF

PHOTOGRAPHY

Women Look: Developed Perspectives

ELLEN BROOKS, CHRIS ENOS,  
SUSAN FELTER, CONNIE HATCH,  
DONNA-LEE PHILLIPS

FILMMAKING

Extensions of Time

JANIS CRYSTAL LIPZIN

PERFORMANCE/VIDEO

MARINA ABRAMOVIC

HUMANITIES

German Expressionism 1910-1984

JURGEN PARTENHEIMER

HUMANITIES

Language for Special Purposes

MICHAEL NORTON

## OTHER PROGRAMS

SUMMER CONFERENCE

AUGUST 17 – 24

GRADUATE SEMINARS

WALLY HEDRICK MAY 30 – AUGUST 15  
THOMAS ALBRIGHT MAY 31 – AUGUST 16

YOUNG ARTISTS PROGRAM

JULY 10 – AUGUST 2

PHOTOGRAPHY WEEKEND WORKSHOPS



Undergraduate Courses

Session I: May 29-July 6

Beginning and Further Drawing (PA-1/100.1)

Ursula Schneider

The course focuses on large-scale drawing from still life, model, and imagination, using charcoal, pastel, and paint. Composition, perspective, scale, and light will be discussed as a means of expressing students' energies and gestures. Students must purchase a large roll of paper.

Ursula Schneider earned her MFA degree at SFAI and has been the recipient of several awards. She has had numerous solo and group exhibitions, including shows at The Oakland Museum, Braunstein/Quay Galleries in San Francisco and New York, the Whitney Museum of American Art, Los Angeles Institute of Contemporary Art, and the Kunst Museum in Bern. She presently teaches at Cooper Union, New York.

Beginning and Further Painting (PA-20/120.1)

Richard McLean

The course is open to both beginning and advanced students, as work will be approached on an individual basis. Students are invited to bring completed work or work-in-progress to the first class meeting, so that individual directions and problems, both technical and conceptual, can be assessed. The instructor favors personal choice of subject matter and believes that growth in this class depends on concentrated work and the exchange of ideas within the group. Exploration of new combinations of materials is encouraged. The instructor will also discuss the progress and development of his own work.

Richard McLean's work has been widely exhibited throughout the United States and Europe and is included in the collections of the Whitney Museum of American Art, The Solomon R. Guggenheim Museum, The Museum of Modern Art, and the Metropolitan Museum. The artist currently lives in Oakland.

The Practice of Color Photography (PH-53)

Reagan Louie

Instruction includes introduction to the materials and processes of color photography. The course emphasizes the use of the negative, but demonstrations include the use of both negative and positive materials. Students are expected to create, finish, and present self-directed projects. Critiques of student work emphasize students' personal involvement in their work. Color photography's place in contemporary art and journalism is discussed.

The new SFAI Professional Color Facilities — a 24" Hope Processor for EP-2, nine individual color printing rooms, group lab, formats from 35mm through 8 x 10, and a state-of-the-art 4 x 5 Omega enlarger (for highly qualified students only) — allow intermediate and advanced students with previous color experience to generate a large number of extremely fine color prints from negatives.

Prerequisite: 6 units of Beginning Photography or consent of instructor.

Reagan Louie received an MFA from Yale University. His awards include a California Arts Council Special Projects Grant, and NEA Photographer's Fellowship, and an NEA Photo-Survey Grant. Louie believes that "the teaching of art has to be, above all, an activity that validates, beyond art myths, a person's need to be an artist."

Film Workshop (FI-100)

Gunvor Nelson and Diane Kitchen

Each student is provided with film to produce a small section interpreting a central theme for a class project. Students cooperate with others in the class, in any style that fits their conception. Students also discuss individual film projects. Assignments are given as needed. Students are required to show their work throughout the course, an ongoing process of seeing choices and making decisions. Bring film project idea to first class. \$20 studio fee. Advanced students may take this course as a tutorial.

Prerequisite: FI 1, Beginning Film, or the permission of the instructor.

"Gunvor Nelson is perhaps the major talent to arise from the non-structuralist area of Independent American Cinema in the past few years. At a time when the first masters of the 'New American Cinema' are mostly repeating themselves and the only new initiative is coming from the coldly impersonal experiments of the structuralists, Gunvor Nelson, who began making films in 1965, has grown with each new film to the point where Amos Vogel could write in the Village Voice that 'Gunvor Nelson is indeed one of the most gifted of our poetic film humanists.' "

— from Pacific Film Archive Program Notes

Diane Kitchen's current work-in-progress was filmed with the Campa Indians on two expeditions to the Peruvian jungles. Not a traditional documentary, the film is a search for the undercurrents that shape the culture and for the strength of Indian resilience, while exploring the climate of change that is now moving rapidly into the region.

Talking About Your Art:

The How and Why of Art Criticism (HU-100)

Charles Shere

This course is intended for students who are seriously concerned about what art is. Emphasis is placed on student work and work on public exhibition, including both visual and performing art, as well as criticism itself. The class includes seminars, assigned readings, trips to museums and galleries, and considerable student participation.

Prerequisite: Sophomore standing or the permission of the instructor.

Please note: Because Shere is a professional art critic, some class meetings may be rescheduled.

Charles Shere is an art and music critic for the *Oakland Tribune*. He is also a composer, and teaches twentieth-century music history at Mills College. Shere is a recipient of NEA composer and art critic grants.

Session II: July 9-August 17

Beginning and Further Drawing (PA-1/100.1)

Karen Breschi

Individual expression and personal development are encouraged through the use of creativity development exercises, guided visualizations, dreams, and other unconscious processes. Students explore a variety of techniques, media, and subject matter, including the figure, still life, objects, and the imagination. Group discussions, constructive critiques, slide lectures and field trips are also included.

Karen Breschi has exhibited her ceramic work in numerous solo and group exhibitions throughout the country. She completed her MA at San Francisco State University and is currently finishing her PhD in psychology at the California Institute of Integral Studies.

Beginning and Further Painting (PA-20/120)

Mary Heilmann

Instruction in both oil and acrylic painting techniques includes canvas preparation, paint application, color theory, and color mixing. Students are encouraged to express their personal visions using the appropriate material, technique, and style.

Mary Heilmann is a painter living in New York City. She also creates ceramic sculpture closely related in form and color to her painting. In New York, Heilmann has exhibited at the Holly Solomon Gallery, the Whitney Museum of American Art, and The Museum of Modern Art, and the Daniel Weinberg Gallery in San Francisco. She currently teaches painting and ceramics at New York's School of Visual Arts.

Women Look: Developed Perspectives (PH-100)

Moderated by Connie Hatch. Presentations by Ellen Brooks, Chris Enos, Susan Felter, and Donna-Lee Phillips

This class offers a highly inquisitive and enlightening look at a variety of contemporary attitudes toward the expression and exposition of photography as a fine art. The class is moderated by Connie Hatch. Each week, one of the above photographers presents issues for discussion. Students are expected to respond visually and verbally. Assignments reflect student interests and dialogs.

Connie Hatch has exhibited her work in San Francisco at 80 Langton Street, Camerawork, and the San Francisco Museum of Modern Art, and is the recipient of NEA and Ford Foundation grants. Ellen Brooks received her BA and MA from UCLA, and has had solo exhibitions in Chicago, San Francisco, and New York. Chris Enos, an SFAI alumna, founded the Photographic Resource Center in Boston. She currently teaches at UCLA. Susan Felter, who has taught in the Bay Area for many years, received a Guggenheim award in 1980 and a Ferguson Award from Friends of Photography in 1981. Donna-Lee Phillips is a writer/photographer whose artistic concerns are centered on the structural relationships of the artwork/artist to the rest of the world. She is a contributing editor to *Artweek* and *Photo Metro*, and a partner of NFS Press.

The Artist Book (PR-100)

Richard Graf

The course focuses on the book as a vehicle for visual, conceptual, and literary/poetic communication. The book is studied as an historical, esthetic, and expressive phenomenon. Specific emphasis is placed on contemporary artists' attitudes toward the book. Each student creates several books and takes part in a group project. Since the primary interest is in the design of the original model rather than the printed edition, printmaking experience is advantageous but not essential. We explore potential themes applicable to the sequential form of the book as well as problems of visual and poetic rhythm in the "time" arts. Guest artists may show examples of their work and discuss specific problems such as typography, design, and binding.

Prerequisite: Sophomore standing or consent of instructor.

Richard Graf, who has had exhibitions at the San Francisco Museum of Modern Art, Printmaker's Council Gallery in London and Glasgow, and Belca House in Kyoto, believes that "teaching art has certain parallels to making art; both seem to be a process of search and discovery."

Extensions of Time (FI-100)

Janis Crystal Lipzin

This course provides an environment for thinking about, making, and discussing art in all media that emphasizes temporal consciousness. Issues of time and duration will be our focus. Light-sensitive media such as film and photography are emphasized. Previous experience in a time-based art media is beneficial. Special screenings, seminars, and visits to current film events and Bay Area exhibitions are included. Each student makes a visual score for a work in which time is a crucial element and makes substantial progress on a work based on this score.

Prerequisite: Beginning Film or consent of instructor.

Janis Crystal Lipzin has been active in the nationwide experimental film community for the past ten years as a film artist, teacher, programmer, and writer. A graduate of Ohio University, New York University, the University of Pittsburgh, and SFAI, Lipzin has received grants from the Ohio Arts Council and the NEA. Her work has been exhibited internationally at the New Museum, New York, The Institute for Contemporary Art, London, and 80 Langton Street, San Francisco. Most recently she exhibited a site-specific installation of film and photography at the San Francisco Art Commission Gallery. Lipzin is a contributing editor for *Artweek* and a member of the Board of Directors of the Foundation for Art in Cinema.

Performance/Video (PV-100)

Marina Abramovic

The course explores strategies for development of personal and consistent methods of making art.

Marina Abramovic, born in Belgrade, Yugoslavia, is one of Europe's foremost performance artists. Since 1975 Abramovic has collaborated with F. Uwe Laysiepen/Ulay in numerous installations, films, videotapes, and performances, including *Relation/Works with Ulay*.

German Expressionism 1911-1984 (HU-100)

Jurgen Partenheimer

This course covers the historical origins of the term "Expressionism" in the nineteenth century and its use by Woringer in 1911. Also discussed are Die Brucke and Die Blaue Reiter, expressionist theater and film, expressionism in post-World War II Germany to the present, and the work of Lupertz, Baselitz, Kiefer, Immendorf, etc.

Prerequisite: Sophomore standing or consent of instructor.

An artist and art historian, Jurgen Partenheimer is a graduate of the University of Arizona (MFA, 1973) and the University of Munich (PhD, 1976). Since 1970 he has been the recipient of numerous grants and awards, has taught in both Germany and the United States, and worked as publisher and editor of *Egon and Irrawaddy* (1980/1981). Partenheimer's work has been exhibited throughout Europe, as well as New York, Canada, and South America.

Language for Special Purposes (HU-22)

Michael Norton

Designed specifically for international students, this English course offers every opportunity for speaking and listening to language with specific art content. Students need to understand and communicate in an art context in order to get the most benefit from art education. General language ability comes second and naturally draws upon the models that students learn in LSP.

Note: This class meets Tuesday and Thursday, 1 to 4 p.m.

Michael Norton is an instructional specialist in English as a Second Language who has taught in language programs at UC Irvine and the ESL Language Center in Oakland, and for the Catholic Social Services and the Piedmont School District.

Academic Information

All studio classes meet Monday, Wednesday, and Friday, 9 a.m. to 1 p.m., except the first day of each session, as noted under Registration Information. Students are expected to work 18 additional hours per week in each studio class. Humanities classes meet on Tuesdays and Thursdays, 9 a.m. to noon, unless otherwise noted.

Students may enroll in one studio class and one humanities class *per session*, but not two studio classes. All classes are given for 3 semester units unless otherwise noted. Six units per session is considered a fulltime load for the session. Four classes taken during the two sessions for a combined total of 12 semester units are equivalent to fulltime enrollment for one semester. Students who wish additional studio or humanities credit may register for the Summer Conference for 1 to 3 semester units of either studio or Humanities credit, for a maximum of 15 units during the summer period.

Undergraduate courses are numbered 1-99, with beginning level courses numbered 1-99 and further level courses numbered 100-99. Graduate courses are numbered 200-299.

Registration Information

Students may register for all summer courses including the Summer Conference by 10 a.m. on May 29, the first day of the first session. Counselors will be available for assistance at the time of registration. *Classes will meet at 1 p.m. on the first day of each session to accommodate registration.*

Conference registration must be done at 10 a.m. on Friday, 17 August, if it has not already been completed, as all conference seminars/workshops will begin at stated times. Continuing students may register for the conference at early registration for fall 1984 on May 2 and 3.

Housing

While SFAI provides no on-campus housing, information concerning a variety of temporary and short-term accommodations, as well as roommate referrals is available from the Admissions Office.

Tuition and Fees

Tuition is payable at the time of registration or in advance. Withdrawals and refunds are made prior to the first class meeting only. There are no tuition deferments during the summer sessions. *Late registration fee* charged after first class meeting: \$25

*Change of program fee:* \$10

*Transcripts:* No charge for first copy, \$3 additional copies

*Returned checks:* \$10

Undergraduate tuition:

Semester units	Tuition	Semester units	Tuition
1	\$ 290	7	1920
2	560	8	2180
3	830	9	2430
4	1110	10	2580
5	1380	11	2720
6	1650	12-15	2860

For graduate tuition, please consult the Cashier's Office.

Studios

Subject to departmental restrictions, studios at SFAI are available to enrolled students on a twenty-four hour, seven-day basis. From May 29 through August 24, subject to approval by the chair of the appropriate department and after payment of a use fee to be determined by the department, some studios and facilities will be available for use by students who are not enrolled for summer classes, but who were enrolled in spring 1984 and who will be enrolled in fall 1984. Students must consult the appropriate department chair *after May 1* for information concerning schedules and fees.

General Information

Detailed information about the College, including information for veterans, foreign students, and degree-program applicants, is available by writing or calling the Admissions Office and requesting a copy of the current *College Bulletin*. The office also provides escorted visits of SFAI facilities and galleries.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of age, handicap, color, creed, national origin, religion, race, or sex in student recruitment and admissions, financial aid programs, student and employee services, educational programs and activities, or employment practices.

The San Francisco Art Institute is affiliated with the University of California and is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

The Art Institute offers a limited number of half-tuition scholarships (for one 3-unit class) to art professionals currently teaching at high schools, community colleges, and universities. Write or call the Admissions Office.

Summer Session 1984 Academic Calendar

May 29-July 6	Summer Session I
May 30-August 15	Graduate Painting and Sculpture Criticism Seminar
May 31-August 16	Graduate Interdisciplinary Criticism Seminar
June 23-August 19	Photo Weekend Workshops
July 4	Independence Day Holiday
July 9-August 17	Summer Session II
July 10-August 2	Young Artists Program
August 17-24	Summer Conference

Photo Weekend Workshops

Each workshop runs from 10 a.m. to 4 p.m., Saturday and Sunday. The fee is \$100 per workshop plus appropriate lab fees.

Platinum/Palladium Printing

Tom Milles

June 23-24

History, theory, chemistry, procedures, and techniques are discussed. Students should bring their own 4 x 5 negative, and will make their own print. The course is a unique opportunity to make photography's most graceful print. \$30 lab and chemical fee.

Tom Milles is nationally known for the fine quality of his platinum prints of the nude and landscape.

Coastal Landscape

Norman Locks

June 30-July 1

A weekend photographing the Pt. Reyes National Seashore. Demonstrations in the field with large format camera and Polaroid materials are given; however, any format may be used by the student. Overnight accommodations are possible. Additional critique: Wednesday, July 11, 7 p.m., SFAI.

Norman Locks directed many of the Ansel Adams workshop programs and presently directs the photography program at U.C. Santa Cruz, Porter College.

The Postmodern Agenda

Sam Samore

July 7-8

Lectures and slide presentations look at postmodern practices: the myths of art being above culture and politics, of authorship and originality. After reading works by postmodern artists and critics, participants reconstruct and photograph scenes from a popular summer film. Additional critique: Wednesday, July 18, 7 p.m., SFAI. \$5 lab fee.

Sam Samore is known for his knowledge in contemporary thought-practices and is director of Heller Gallery at U.C. Berkeley.

Shooting and Looking

Randy Bradley

July 14-15

This course is for beginning and intermediate photographers. Short field trips to nearby locations allow students to do lots of work. In the lab, negatives are developed as black-and-white slides. Evening critiques and additional discussion of toning techniques give students a chance to discuss their work. \$10 lab fee.

Randy Bradley, the recipient of four Canada Council Grants, is a Canadian photographer whose work has been widely exhibited. He is a fastidious technician.

The Studio and Construction of the Photograph

Barbara Kasten

July 21-22

Much recent photography is set-up in the studio. This workshop explores the possibilities of fabricating themes to be photographed. Intermediate and advanced students will find this a challenging and interactive workshop.

Barbara Kasten's photography is closely linked in structure to painting and sculpture. She is familiar with the art of Los Angeles and New York; her own work has been widely exhibited.

The Rhetoric of the Image in Photography

Aimee Rankin

July 28-29

Course content to be announced.

Cibachrome Printing the Transparency

Bob Reiter

August 4-5

The class includes both group and individual instruction in Cibachrome printing techniques. Topics such as selecting the correct slide to print, handling high contrast, and enlarging are covered.

Bob Reiter is one of the Bay Area's finest printers of Cibachrome materials. His lab only makes high-quality handmade prints.

Uninviting Scenes

Lewis Baltz

August 18-19

Under Baltz's direction, participants explore marginal areas of the urban landscape. The course's first part consists of introduction, lecture, and discussion of expectations. The second part features a full day of shooting. Additional critique: Wednesday, August 15, 7 p.m., SFAI.

Lewis Baltz is an internationally recognized photographer who has received numerous awards. His most recent study is "San Quentin Point."

Handcoloring the Black & White Photograph

Gail Skoff

August 11-12

This course offers students a chance to experiment with various handcoloring and toning techniques. To the first class, students must bring both matte and glossy prints and a variety of pencils, crayons, tape, and one or two brushes. \$10 lab fee.

Gail Skoff, known for her beautiful handcolored work, recently photographed the wineries of France.

Tenth Annual Summer Photography Lecture Series

Tuesday evenings, 7:30 p.m., Auditorium, San Francisco Art Institute

\$2 students and members of SFAI and the San Francisco Museum of Modern Art, \$3 general

Judy Dater/June 19

Anita Mozley/June 26

Richard Misrach/July 3

Reagan Louie/July 10

Donna-Lee Phillips/July 17

Barbara Kasten/July 24

Judith Cunningham /July 31

Lewis Baltz/August 7

Laura Volkerding/August 14

Graduate Seminars/MFA Program

Graduate seminars at SFAI are open only to students previously accepted into the MFA program. Students entering the MFA program with the Summer Session 1984 may enroll in both seminars for credit appropriate to their majors. Previously enrolled students may enroll in one seminar for credit and audit the other. Students who enroll in either graduate seminar are required to work concurrently during the twelve-week session with a graduate advisor in a 298 course for 2 units.

Graduate Painting and Sculpture

Criticism Seminar (201.1/6 units)

May 30-August 15

Wally Hedrick

One meeting per week on Wednesday, 2 to 5 p.m.

Wally Hedrick has been a seminal figure in California art for more than twenty-five years. He is represented by the Gallery Paule Anglim.

Graduate Interdisciplinary Criticism

Seminar (201.1/3-6 units)

May 31-August 16

Thomas Albright

One meeting per week on Thursday, 1 to 4 p.m.

Thomas Albright is an art critic for the *San Francisco Chronicle* and a frequent contributor to many art publications.

SFAI Young Artists Program

July 10-August 2

Tuesday, Wednesday, Thursday

10 a.m. to noon, 1 to 3 p.m.

\$60 per class plus lab fees

The SFAI Young Artists Program allows young art students ages 14 to 18 to explore media and ideas not usually available in high schools. This intensive four-week program encourages students to develop their own images in new and exciting ways. Classes are offered either in the morning or afternoon sessions in these areas:

Drawing	Photography	Performance/Video
Painting	Film	

Students may enroll in one or two classes. The Young Artists Program culminates in an exhibition and reception for participants on August 4.

Contact the Admissions Office for the Young Artists Program brochure, which includes further details and application information.

Summer Conference:

Art, Psyche, Spirit

August 17-24

Conference schedule:

Gateway I Workshop (1 unit)

Friday, August 17, 7 p.m., through Sunday, 19 August, 3 p.m.

Karen Malik

The Archetypes in the Studio (1 unit)

Monday, August 20 through Friday, August 24, 9 a.m. to noon

Fred Martin

The History of the Spirit in Art (1 unit)

Monday, August 20 through Friday, 24 August, 9 a.m. to noon

Charles Miedzinski

Special lectures and events (to be announced)

Monday, August 20 through Wednesday, August 22, 7 to 10 p.m.

Final panel

Friday, August 24, 7 to 10 p.m.

This year the Summer Conference explores the spiritual and psychic aspects of work in the fine arts. Three seminar/workshops approach the central question of the role of spirit in the life of the artist from three coordinated perspectives: consciousness and the alteration of consciousness in the creative process, archetypes in the formation of the artist's work in life and art, and the spiritual traditions in historical and contemporary art.

Gateway I Workshop

During this workshop, led by Karen Malik of the Monroe Institute of Applied Sciences, students lie in a darkened room, listening through earphones to sound patterns overlaid with occasional voice instructions. The sounds stimulate a "frequency following response," encouraging the synchronization of brain wave patterns in the right and left hemispheres of the brain. As this synchronization takes place, students enter a meditative or "altered" state of consciousness, or Focus 10. It is a state of profound physical relaxation. By applying a combination of low theta (sleep) brain wave signals with higher beta (wakeful) signals, students achieve a "mind awake, body asleep" state.

After several Focus 10 tapes students move to Focus 12. This new focus is a deeper, stronger, more expanded energy state. Focus 12 eases the body from theta sleep to delta sleep levels, but raises the mind to an even higher level of wakefulness by adding a mixture of at least four different beta signals.

By the end of the workshop students will be able to reproduce Focus 10 and Focus 12 at will, without the assistance of the tapes.

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Students are encouraged to experiment on their own during the tapes, a perfect opportunity to begin taking even greater responsibility for their lives and using energy to make things happen. The trainer aids and supports participants in these new experiences, while the tapes help participants open to these expanded states and learn to use these greater energy systems.





# Summer Session 1984

## Course Reservation Form

Please return this form with a \$100 tuition deposit to the Admissions Office to reserve space in courses. You will be notified if a course is full.

*Deadlines for deposit:* Summer Session I: May 18. Summer Session II: June 29. Young Artists Program: June 29. Summer Conference: August 13.

Name \_\_\_\_\_  
last first middle

Address \_\_\_\_\_  
number and street city

\_\_\_\_\_ state zip area code/telephone

Are you currently enrolled at another college or art school? ☐ yes ☐ no

If so, which one? \_\_\_\_\_

### Session I/May 29-July 6

1 \_\_\_\_\_ 2 \_\_\_\_\_  
course/instructor course/instructor

### Session II/July 9-August 17

1 \_\_\_\_\_ 2 \_\_\_\_\_  
course/instructor course/instructor

### Summer Conference/August 17-24

☐ Gateway ☐ Archetypes ☐ History

Signature \_\_\_\_\_

For additional information and reservation forms, or graduate seminar forms, contact the Admissions Office.

**SFAI** San Francisco Art Institute  
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San Francisco, CA 94133-2299  
(415) 771-7020

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